

23-5. Vaughan Oliver, Central St. Martin's Fashion Show invitation, 2004.



23-6. Michael Johnson, "Design Decisions," poster, 1996. One of a series of posters created for Britain's Design Council. They were intended to be displayed in schools to spur children's interest in the design process by using beautifully "wrong" images.



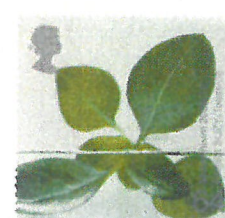
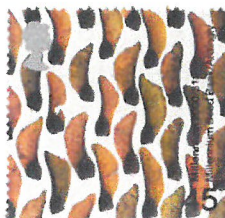
23-7. Why Not Associates, book cover, 1998. The name of the creative firm is implied by a question mark drawn with light.



23-8. Angus Hyland, spread from *Grafik* magazine, 2009. The spread visually interprets a series of essays on typographic forms.



23-9. David Hillman, Millennium Stamps series for the Royal Mail, United Kingdom, 1999.



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design company has worked on diverse projects, including postage stamps, corporate identity, exhibition design, environmental design, television titles, and motion graphics. Clients include the typography magazine *U&Ic*, the Royal College of Art, the Kobe Fashion Museum in Japan, Armani, Nike, Saab, and First Direct (Fig. 23-7).

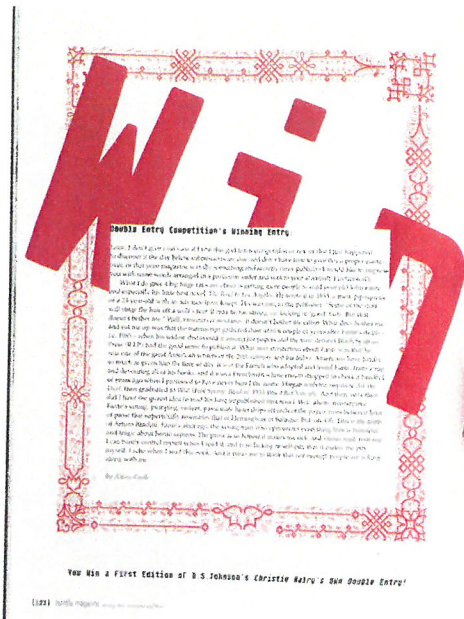
Pentagram's philosophy continues to be based on the concept of a mutual interdisciplinary design practice and an intuitive exchange among partners. The London office hosts public events such as lectures and exhibitions in its Notting Hill gallery. Pentagram has diversified with the addition of architect Lorenzo Apicella (b. 1957), book designer Angus Hyland (b. 1963) (Fig. 23-8), and *Colors* magazine creative director Fernando Gutiérrez (b. 1963). Other notable members of the London office include David Hillman (b. 1943) (Fig. 23-9), who was previously commissioned to design the French daily newspaper *Le Matin de Paris*; John McConnell (b. 1939), whose previous clients include the leading 1960s boutique Biba; the distinguished product and package designer John Rushworth (b. 1958); and the industrial and vehicle designer Daniel Weil (b. 1953), whose work can be found in the collections of the Victoria and Albert Museum and the Museum of Modern Art in New York.

Vince Frost (b. 1964) solves graphic design problems through his close collaboration with photographers, illustrators, and writers. This association is exemplified in the design and editing of the literary magazine *Zembla*. Representing a new era in magazine design, *Zembla* fuses writing, photography, illustration, and expressive typography in a manner that challenges all previous mores (Fig. 23-10).

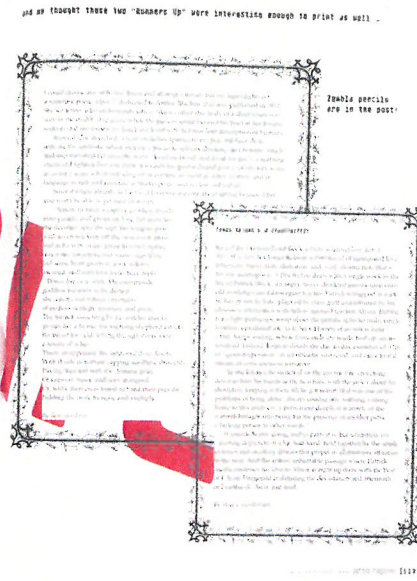
A graduate of the London College of Printing, Siobhan Keaney (b. 1959) creates work that is both independent and experimental. Her self-described "maverick" stance and "non-mainstream" approach is evident in her work for many important commercial and cultural clients, including the Royal Mail, London (Fig. 23-11). Her carefully structured yet seemingly spontaneous designs are recognized worldwide; she has exhibited and lectured widely throughout North America, Europe, the Near East, and Asia. Her designs are part of the permanent collection of the Twentieth Century Gallery at the Victoria and Albert Museum, and she is one of forty European designers and architects to have work featured at the Design Centre in Osaka, Japan. Keaney has also held academic appointments at some of the United Kingdom's leading design programs, including the University of Brighton and the Royal College of Art, London.

### The rise of Japanese design

Japan, an island nation off the east coast of Asia, has close to 128 million people and a population density of about 840 persons per square mile. Eighty percent of the island consists of rugged, uninhabitable mountains, and both food and fuel have to be imported. Japan remained an isolated and feudal society until the middle of the nineteenth century. The country's rapid industrial development over the course of the twentieth century, particularly during the decades after World War II, is a major testament to the will and energy of the Japanese people. During the postwar period technological leadership and an awareness of Western social patterns and lifestyles raised philosophic issues for Japanese graphic designers as they



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23-10. Vince Frost, spread for Zemi magazine, vol. 10, no. 3, spring 200

23-11. Siobahn Keaney, Royal Mail Yearpack for the Royal Mail, London 2002. This folder features special-edition stamps from 2002.

23-12. Ryuichi Yamashiro, poster for a tree-planting campaign, 1961. The Japanese characters for tree, grove, and forest are repeated to form a forest.

sought to maintain national traditions while simultaneously incorporating international influences. The tree-planting poster (Fig. 23-12) by Ryuichi Yamashiro (b. 1920) demonstrates just how successfully this could be accomplished, as Eastern calligraphy and spatial concerns unite with a Western communications concept.

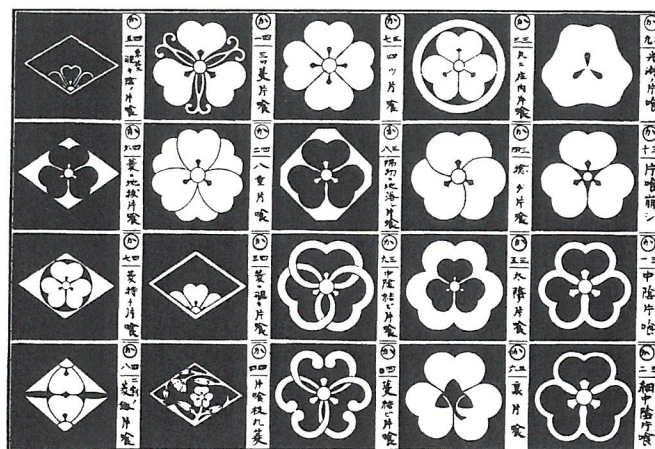
European constructivism is a major resource for the Japanese design. However, the systematic organization and strong theoretical foundation of constructivism is tempered by a traditional Japanese inclination toward intuitive problem solving and a heritage of simplified emblematic form. Japanese designers more often use central placement and organize space around a median axis, reflecting the compositional traditions of many Japanese arts and crafts, rather than employing the relational asymmetrical balance of European constructivism. An important inspiration for Japanese graphic designers is the traditional family symbol or crest, the *mon* (Fig. 23-13), which has been used for a thousand years. A *mon* is a simplified design of flowers, birds, animals, plants, or household objects contained in a circle, which was applied to belongings and clothing.

Yusaku Kamekura (1915-97) was apprenticed to an architect and then worked as art director for several Japanese cultural magazines from 1937 until 1948. During the postwar recovery period Kamekura emerged as an influential design leader who earned the reverential name "Boss" in Japanese design circles. Under his leadership, Japanese graphic designers dispelled the widely held belief that visual communications must be hand-drawn. The notion of applied arts being inferior to fine art also weakened as Japanese designers established their professional status.

Kamekura charted the course of this new Japanese movement through the vitality and strength of his creative work; his leadership in founding the Japan Advertising Art Club, bringing professionalism and focus to the new discipline; and his role with the Japan Design Center, newly established in 1960. As managing director of this organization, Kamekura brought leading graphic designers together with industry.

Technical discipline, a thorough understanding of printing techniques, and careful construction of visual elements characterize Kamekura's work (Fig. 23-14). The logo and posters he created for the 1964 Olympics in Tokyo received international acclaim and established Japan as a center of creative design (Fig. 23-15). Kamekura's works are conspicuously modern yet often evoke the poetic traditions of Japanese art. The emblematic simplicity of his constructivist geometry and international style-inspired typography (Fig. 23-16) is the result of an extraordinary in which where all parts are unified into an expressive whole.

An imaginative approach to photographic design was developed by Masuda Tadashi (b. 1922). His growing involvement in the use of photographic illustration to solve graphic design problems, combined with his interest in collaborative and team design, culminated in the establishment of the Masuda Tadashi Design Institute in 1958. Many art directors and graphic designers view photographers and illustrators as subcontractors on call to give form to the designer's concepts. In Tadashi's



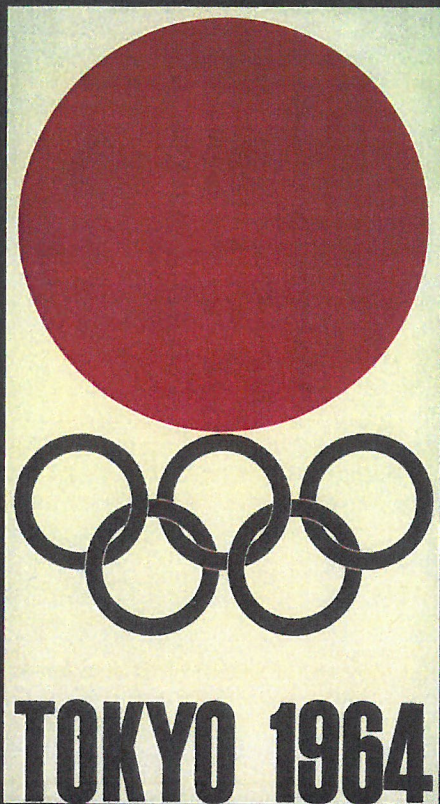
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23-13. Japanese traditional crests and much postwar Japanese graphic design share direct frontal presentation of simplified images, symmetrical composition, and a refined use of line and space.

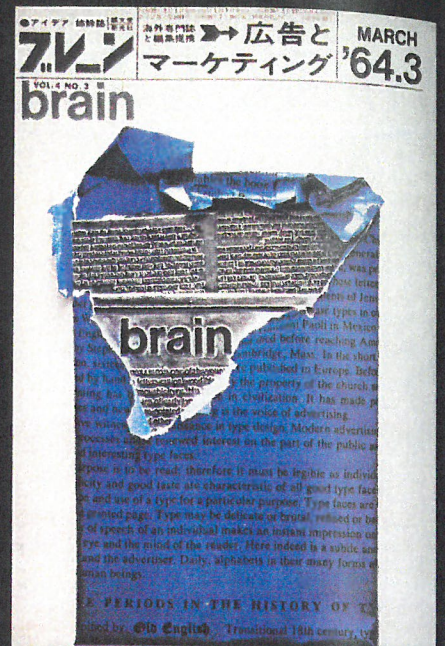
23-14. Yusaku Kamekura, booklet cover, 1954. Torn paper Japanese characters and Bodoni letterforms spell the same word, typifying Kamekura's synthesis of Asian and Western forms.



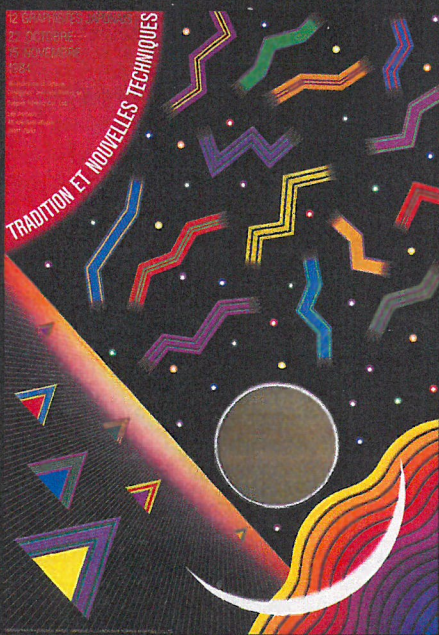
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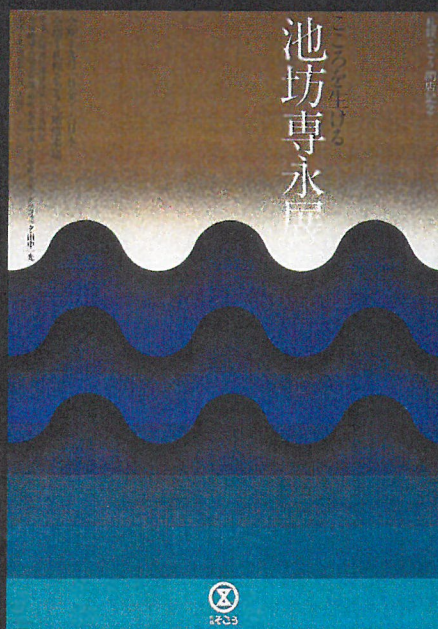
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collaborative team approach, unexpected solutions and new ways of seeing things emerged. Type placement on, above, or below the photograph is usually done with great sensitivity. A favored layout approach uses a structure of fine, ruled lines as a vessel to contain the typographic information. Color is used very effectively: brightly colored backgrounds are sometimes juxtaposed with objects of contrasting hue, and a consistent color cast is often used to unify an image. Focal points such as the rich blue paper wrapping the printing plates on a *Brain* magazine cover (Fig. 23-17) are examples of the technique of using one intense color in an otherwise muted photograph.

As Japanese design evolved, the constructivist impulse was developed by original thinkers who combined personal visions with the universal harmony of geometric form. Kazumasa Nagai (b. 1929), a sculpture major at the Tokyo University of Fine Arts and Music, turned to graphic design after graduating in 1951. His oeuvre might be considered ongoing research into linear form and the properties of line as a graphic medium for spatial modulation. His explorations of the nature of line through fine-art drawings and prints are the wellspring for his posters, abstract trademarks, and advertisements. The technical perfection of his designs and their printed production is formidable. His poster for a Paris exhibition of works by twelve Japanese graphic designers, *Tradition et Nouvelles Techniques* (Tradition and New Techniques) (Fig. 23-18), creates a universe of geometric forms evoking planets and energy forces moving in space.

While Nagai bases his designs on line, Ikko Tanaka (1930-2002) used plane and shape as the nucleus for his work. Over the course of the 1950s, Tanaka assimilated many of the Bauhaus design traditions and then opened Tanaka Design Studio in 1963. A pluralistic designer, he explored many directions. Two underlying visual concepts in much of his work are grid structure and vibrant planes of color that explore warm/cool contrast, close-valued color, and analogous color ranges. Traditional Japanese motifs, including landscape (Fig. 23-19), Kanze Noh theater, calligraphy, masks, and woodblock prints, are reinvented in a modernist design idiom. In some of his most original works, color planes are arranged on a grid to signify abstracted and expressive portraits, as seen in his "Nihon Buyo" poster for the Asian Performing Arts Institute (Fig. 23-20). These visages have remarkable individual character and personality.

Takenobu Igarashi (b. 1944) has created a paradigm for the blending of Eastern and Western ideas. After graduating from Tama University in 1968, Igarashi earned a graduate degree from the University of California, Los Angeles. Upon returning to Japan, he found design firms and corporations unresponsive to a designer who had spent time abroad, so he opened his own design office in 1970. Much of Igarashi Studio's work is in trademark, corporate identity, environmental, and product design. By 1976, Igarashi's experiments with alphabets drawn on isometric grids were attracting clients and international recognition. The isometric alphabets have evolved into three-dimensional alphabetic sculptures that Igarashi calls architectural alphabets. These have been applied to signage as

# PARCO PART 3

## 23-21

23-15. Yusaku Kamekura, Tokyo Olympics logo and poster, 1964.

Three simple symbols—the red sun of the Japanese flag, the Olympic rings, and the words *Tokyo 1964*—combine into an immediate and compelling message.

22-16. Yusaku Kamekura, poster of the Osaka World Exposition, 1970. The imagination of Japanese designers is constantly tested as they invent new sun images as part of the heritage of the Land of the Rising Sun.

23-17. Masuda Tadashi (designer) and Doki Mitsuo (photographer), cover for *Brain* magazine, 1964. To illustrate an article on typography, metal printing plates are wrapped in typographic printed proofs that are torn to reveal their contents.

23-18. Kazumasa Nagai, exhibition poster, 1984. An imaginary universe is created from colorful linear elements.

23-19. Ikko Tanaka, poster for Senei Ikenobo's flower arrangement, 1974. The mountains and waves of traditional woodblock prints are evoked by a rhythmic sequence of blue and blue-green bands under a graduated tan sky.

23-20. Ikko Tanaka, "Nihon Buyo" poster, 1981. A traditional Japanese theatrical character is reinvented using the aesthetic forms of a later age.

23-21. Takenobu Igarashi, trademark for Parco Part 3 department store, 1981. Letters assembled of geometric segments can be presented as a relief or as three-dimensional environmental signage.

part of visual identity programs (Fig. 23-21). Igarashi achieves unexpected variety in his isometric alphabets. The dynamic letters of his Expo '85 poster (Fig. 23-22) become a metaphor for the materials and processes of the built environment. In 1983, Igarashi began the ten-year project of designing the Igarashi Poster Calendar, starting with five years for the Museum of Modern Art in New York and then continuing with five more for the Alphabet Gallery in Tokyo. As shown in the 1990 calendar (Fig. 23-23), each month has a different design theme and each number is a unique drawing.

Igarashi says 95 percent of his designs are based on a grid system. His work is composed from elemental forms: the dot, the smallest component of perception; lines, which define positions and create boundaries between planes; grids, whose  $x$  and  $y$  axes bring mathematical order to his work; surfaces, which can be visual and tactile; flat or dimensional planes; and the basic geometric forms of circle, triangle, and square. Igarashi's best works achieve boundlessness (Fig. 23-24), an expansive power created by color, texture, and ambiguity.

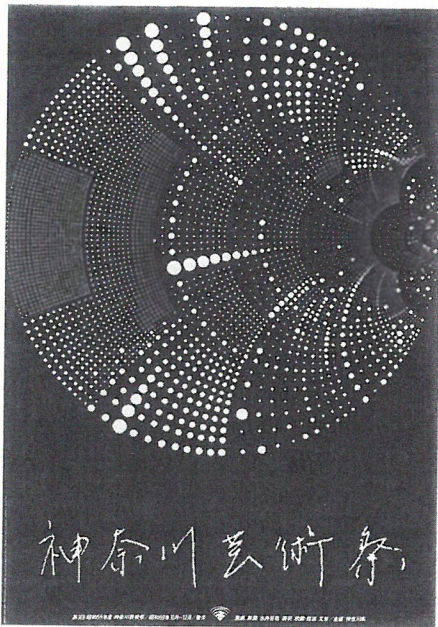
The work of Tadanori Yokoo (b. 1936) replaces the order and logic of constructivism with the restless vitality of Dada and a fascination with mass media, popular art, and comic books. During the mid-1960s Yokoo used the comic-book technique of black line drawing as a vessel to contain flat areas



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23-22. Takenobu Igarashi, poster for Expo '85, 1982. An international housing exposition is signified by exploded structural forms.

23-23. Takenobu Igarashi, poster calendar, 1990. Each of the 6,226 numbers designed in the ten-year project is different from all others.

23-24. Takenobu Igarashi, poster for the Kanagawa Art Festival, 1984. A universe composed of dots evokes infinite time and space.

23-25. Tadanori Yokoo, poster for Koshimaki Osen, 1966. East and West meet in a virtual catalogue of images and techniques.

23-26. Tadanori Yokoo, poster for printmaking exhibition, 1968. As Yokoo began to open his densely packed spaces and expand his range of printing techniques, he moved from pop art to personal statement.

23-27. Tadanori Yokoo, exhibition poster, 1973. A Persian manuscript border frames an enigmatic black rectangle, where two plates of food hover inexplicably.

23-28. Shigeo Fukuda, "Victory 1945" poster, 1975. The simple act of turning the shell back toward the gun signifies the folly of war.

23-29. Shigeo Fukuda, exhibition poster for Keio department store, 1975. "Impossible" optical illusions are typical of Fukuda's work.

of photomechanical color. He often collaged photographic elements into the designs, and he translated traditional Japanese images into the pop art idiom (Fig. 23–25). During the late 1960s and into the 1970s Yokoo's design vocabulary and range of art and printing techniques became increasingly uninhibited. The "Sixth International Biennial Exhibition of Prints in Tokyo" poster (Fig. 23–26) combines a variety of techniques: a halftone group portrait in pink; a sky with an airbrushed brown band across the top and a red one at the horizon; calligraphic writing on vertical bands, as found in earlier Asian art; and a monumental montage figure towering over a lighthouse on a bank across water. During the 1970s and 1980s, Yokoo's work often moved toward unexpected and even mystical images (Fig. 23–27). Yokoo expresses the passions and curiosity of a Japanese generation that grew up with American popular culture and electronic media—television, movies, radio, and records. Accordingly, shifting values and a rejection of tradition find symbolic expression in Yokoo's uninhibited graphics, gaining him a cult reputation.

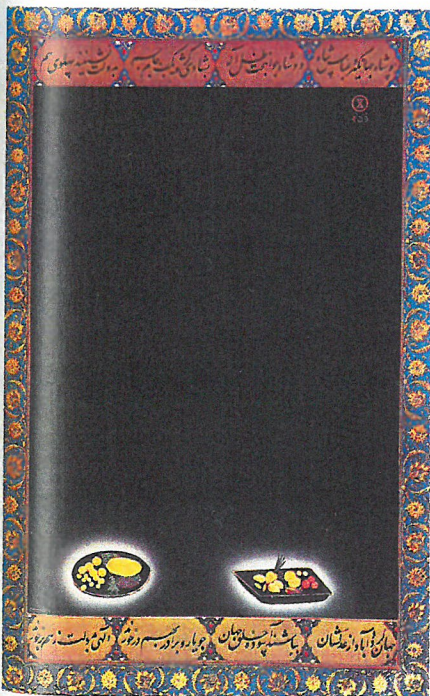
Designs by Shigeo Fukuda (b. 1932) are disarmingly simple, as readable and immediate as a one-panel cartoon, yet they engage the viewer with their unexpected violations of spatial logic and universal order. Fukuda achieved early renown for his unconventional views of the world; these form the core of his work. His disarming directness is seen in "Victory 1945," awarded first prize in an international competition for a poster commemorating the thirtieth anniversary of the end of World War II (Fig. 23–28). In other works, he expresses a nonverbal concept or presents an inexplicable visual phenomenon (Fig. 23–29). His images are a construct of memory and association rather than a direct impression of the senses.

Playfulness and humor are abundant in Fukuda's work. The enigma and contradictions of Dada and surrealism are reinvented not with high-minded seriousness but with a joyful affection for everyday life (Fig. 23–30). Given his humor and simplified drawing, one might ask what separates Fukuda's work from ordinary comics. Intentional ambiguity and purposefulness pervade his work, giving it a life beyond the ephemeral or disposable. With the simplest of means, a complex idea is projected with disarming clarity and unexpected imagery.

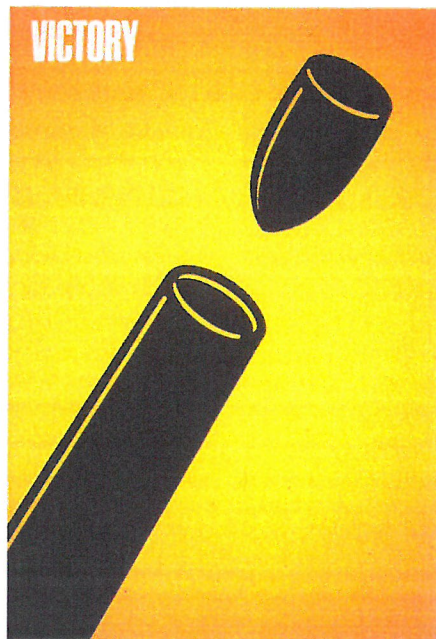
Part of the Japanese understanding of nonverbal communication comes from Zen Buddhism, which teaches the use of all five senses in receiving communication, and even states, "silence is communication." In this tradition, Koichi Sato (b. 1944) brings delicate color motifs and metaphysical forms to his quietly poetic designs. Sato graduated from Tokyo University of Art and Music in 1968 and opened his own studio two years later. His painting of a white tray—which he tilted so the blue-colored water filling it graduated toward one end—became an important inspiration for his evolution. His first use of gradation in graphic design is in a 1974 concert poster (Fig. 23–31).

Sato thinks in opposites: traditional/futuristic; organic/mechanical; East/West; light/dark. He writes haiku, and his graphic designs share the multiple levels of meaning and expression of deep emotion found in this traditional form. Auras and glowing luminosity are found in his work, bringing a metaphysical poetics to the printed page (Fig. 23–32).

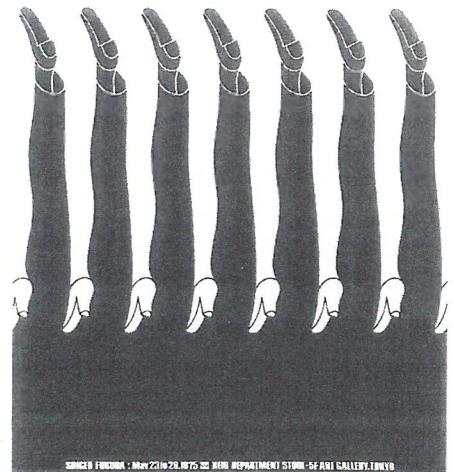
The postwar miracle of Japan, which rose from the ashes of defeat to become a leader in technology and manufacturing, is paralleled by its emergence as a major center for graphic creativity. The finest contemporary Japanese graphic design



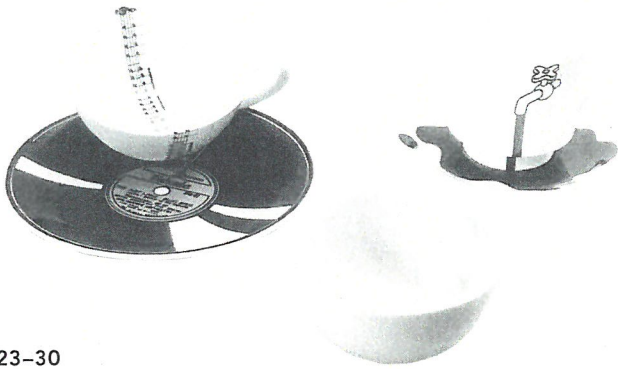
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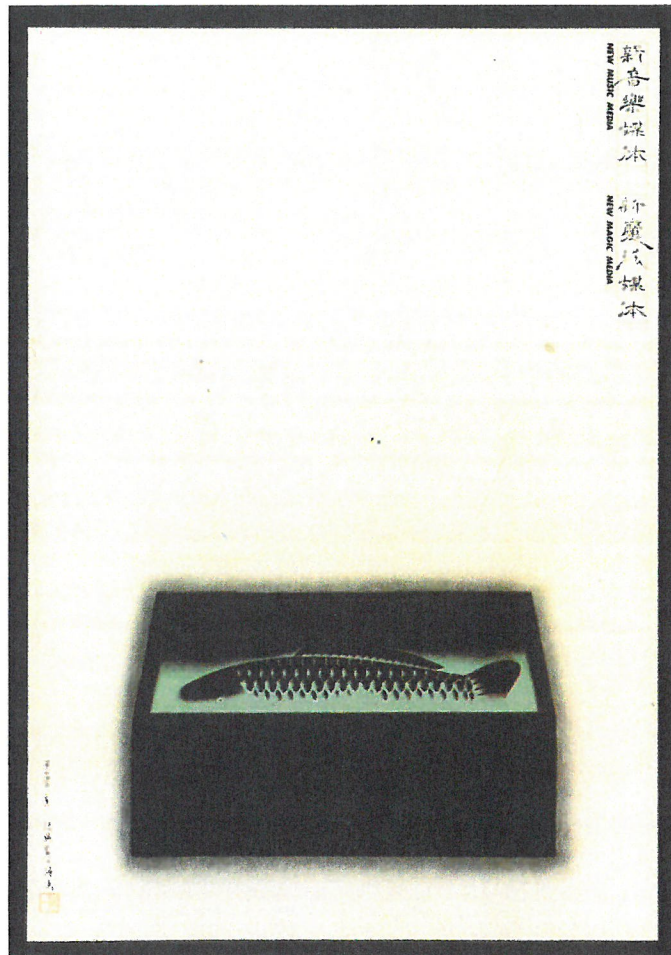
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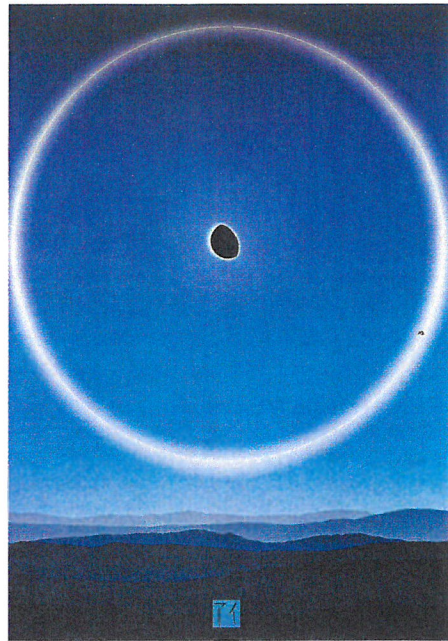
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23-30. Shigeo Fukuda, teacups, 1975. Fukuda's visual puns and illusions are expressed three-dimensionally in toys, products, environments, and sculpture.

23-31. Koichi Sato, "New Music Media" poster for the May Corporation, 1974. A black fish, glowing pale green water, and a black box with shading around the edges emit a quiet poetry.



23-32

has a strong emphasis on the aesthetic dimension, not at the expense of communicating the client's message but as a means of reinforcing and extending it.

### Design in the Netherlands

World War II and the German occupation completely disrupted Dutch society; with severe shortage of raw materials transportation and communications came to a virtual halt. The postwar years were a time for rebuilding the economy and working to restore prewar cultural and social life. As Dutch design evolved, two strong currents became evident: a pragmatic constructivism inspired by Dutch traditions from the first half of the century, including the De Stijl movement, Piet Zwart, and Paul Schuitema as well as postwar influences from Switzerland; and a vigorous expressionism, with jolting images and spontaneous spatial syntax. This duality is not surprising, for the Dutch have a reputation as a thrifty people who favor order and structure; they are also considered broad-minded and tolerant of diverse political, religious, and artistic ideas. Perhaps the former stems from the cooperative spirit of a densely populated small country, much of which lies below sea level and must be protected by 2,400 kilometers (1,500 miles) of dikes, while the latter stems in part from Holland's traditional role as a seafaring nation, with international influences flowing through its ports. Exposure to diverse ideas and cultures spurred an attitude of tolerance. From the 1500s, Dutch printers were free to print material banned in other countries, while scientists and philosophers whose radical theories made life uncomfortable for them elsewhere sought refuge in Holland. Dutch citizens prize their individuality and free expression and extend this freedom to others, creating a social climate that encourages innovation.